

Film Studies 322/3 1996-97

Film History Since 1959

COURSE HANDBOOK 1996-97

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COURSE INFORMATION

Tuesdays Hall 435 Section AA 18:00 -22:00 Instructor: Thomas Waugh

Ofc: CB 210-11, 1158 Bishop St. Telephone 848-4654.

Hours: Wednesdays and Fridays 14:00-16:00.

Appointments are strongly recommended since office hours are often pre-empted by department meetings, etc.: call Cinema at 848-4666 (VA 259) for appointments during office hours, or make special arrangements with instructor.

READINGS

All readings for the course are compiled in two binders which you will purchase at the Campus Bookstore. The approximate total price for the two binders is \$105. The high price is due to the University's strict adherence to copyright law, predicated on royalty payments to authors.

Binder I includes "keynote readings" for each of the five course themes, ranging from 20 to 60 pages per theme. The keynote readings are listed on page 3 and should be read at the start of the part of the course to which they apply.

Binder II includes weekly reading assignments. These are listed after each class programme and must be read in advance of the class; weekly readings average about 20 pages.

You are responsible for course readings on the two examinations.

One copy of each binder will be placed on reserve in the VA Reading Room and the Webster Library as soon as possible.

COURSE OBJECTIVES

The course is divided into five parts, each organized in rough chronological order, each treating a major theme of contemporary world cinema over the last forty years:

- New European Narratives: Brecht Theatre and Beyond (8 weeks)
- Third (World) Cinema(s): Postcolonial Narratives (5 weeks)
- North American Avant-Gardes (3 weeks)
- Contemporary Documentary (4 weeks)
- Contemporary Genres: Melodrama in Hollywood & Elsewhere (6 weeks)

The purpose of the course is not to provide an exhaustive chronological survey of world cinema since 1959, since that would be impossible in 26 weeks even if it were desirable. We will not proceed through a gallery of canonical directors or "masterpieces" or "important" national cinemas.

Instead, the objectives of this somewhat subjective survey of the last 37 years are to

- a) deepen your understanding of the challenges and problems of historiographical research methodologies in world cinema studies, emphasizing ways of learning and knowing rather than facts themselves
- b) explore within in a cross-cultural framework five complementary topics, methods or perspectives pertaining to the art of cinema since 1959
- c) focus analytically on several different historical periods and cultural contexts of international cinema in its postclassical phase, and
- d) introduce you to topics and methods you may want to pursue in individual film studies courses in our programme
- e) encourage individual learning about film history through interactive activities, classroom participation and customized course requirements

In addition to the five topics mentioned above, several other subthemes will emerge during the screening of thirty-eight films over twenty-six weeks. For example, in keeping with the enfranchisement of previously silenced voices in the contemporary cinema, special attention is given to films by women (twelve films) in each of the five divisions. Similarly a subtheme of the emergence of gay and lesbian cinematic perspectives in the last 35 years is also perceptible (ten films—this reflects on of the instructor's research specializations). Finally, in addition to the specific section on third world cinema, a selection of four British films cumulatively enables a focus on that national cinema, and the inclusion of six films shot in Montreal between the sixties and the nineties will suggest how local productions have inflected international trends. At the same time, with the "selected topics" approach, many gaps are unavoidable, from the national cinemas of China and Eastern Europe to such major contemporary directors as Truffaut, Coppola, Spielberg, Rossellini, Fellini, Arcand and Campion.

Course requirements are arranged so that you will submit work on four of the five course themes.

KEYNOTE READINGS

I New European Narratives: Brecht Theatre and Beyond

B. Brecht, excerpts of writing on film, *Screen*, No. (Summer 1974), 41-48.

B. Brecht, three articles on theatre, in E. Bentley, ed., *The Theory of the Modern Stage*, (Middlesex: Penguin, 1968), 85-104, and John Willett, ed. & trans., *Brecht on Theatre* (New York: Hill and Wang, 1964), 33-43.

Sylvia Harvey, "Whose Brecht? Memories for the Eighties, A Critical Recovery," *Screen* Vol. 23, No. 1 (May/June 1982), 45-59.

Martin Walsh, "The Complex Seer: Brecht and the Film," in Keith Griffiths, ed., *The Brechtian Aspect of Radical Cinema: Essays by Martin Walsh* (London: BFI, 1981), 5-21.

II Third (World) Cinema(s): Postcolonial Narratives

Frantz Fanon, "On National Culture," in *The Wretched of the Earth* (New York: Grove Press, 1968), 206-248.

Fernando Solanas and O. Getino, "Towards a Third Cinema," in Bill Nichols, ed., *Movies and Methods I* (Berkeley: University of California Press, 1976), 44-64.

III North American Avant-Gardes

Jim Hoberman, "After Avant-Garde Film," in Brian Wallis, ed., *Art After Modernism: Rethinking Representation* (New York: New Museum of Contemporary Art), 59-74.

Peter Wollen, "The Two Avant-Gardes," in Wollen, *Readings and Writings: Semiotic Counter-Strategies*, (London: NLB, 1982), 93-104.

IV Contemporary Documentary

Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington: Indiana University Press, 1991), 32-68.

Gilles Marsolais, *L'Aventure du cinéma direct* (Paris: Seghers, 1974), 21-25, 191-226, 281-282. Followed by non-copyrighted English translation of excerpts by Deborah Geneau.

V Contemporary Genres: Melodrama in Hollywood & Elsewhere

Chuck Kleinhans, "Notes on Melodrama and the Family under Capitalism," *Film Reader* 3 (Chicago), 40-47.

Steve Neale, "Questions of Genre," *Screen*, 31:1 (Spring 1990), 45-66.

COURSE OUTLINE & SCREENING LIST

Note on Prints and Language Versions: Because of the deteriorating educational 16mm film market, it is often difficult to obtain English-subtitled prints of desired films. Ludwig: Requiem for a Virgin King (Nov. 26) and Camila (Jan. 21) will both be shown with French subtitles, while Golden Gloves (Oct. 1), India Song (Nov. 19) and Au chic resto pop (March 18) will all be shown in original French language versions. If you are uncomfortable with French subtitles or dialogue, suggestions will be made to enable you to get the maximum out of these five screenings.

All other films have English subtitles where applicable.

Introduction to Five Themes

1. Sept 10 New European Narratives: Brecht Theatre and Beyond

a) *Les Carabiniers*, Jean-Luc Godard, France, 1962, 75 min., Eng. s-t.

b) *Duck Amuck*, Chuck Jones, U.S.A., 1953.

c) *The Three Penny Opera*, G.W. Pabst, Germany, 1931 (video version, excerpts only)

Assigned Readings: a) J-L. Godard, "Taking Pot Shots at *The Riflemen*," in T. Mussman, ed., *Jean-Luc Godard* (New York: Dutton, 1968), 123-130.
b) J. Collet, "*Les Carabiniers*," in Brown, ed., *Focus on Godard*, (Englewood Cliffs: Prentice-Hall, 1972), 66-69.
c) Annie Goldmann, "*Les Carabiniers*," in Goldmann, *Cinéma et société moderne* (Paris: Denoel/Gonthier, 1974), 102-109.

2. Sept 17 Third (World) Cinema(s): Postcolonial Narratives

The World of Apu, Satyajit Ray, India, 1959, 110 min., Bengali with Eng. s-t.

Assigned Readings: a) Wimal Dissanayake, "Art, Vision and Culture: Satyajit Ray's Apu Trilogy Revisited," *Cinema and Cultural Identity: Reflections on Films from Japan, India, and China* (Lanham/New York/London: University Press of America, 1988), 93-106.
b) Ben Nyce, "*Apur Sansar (The World of Apu)*," in *Satyajit Ray: A Study of His Films* (New York: Praeger, 1988), 28-37.

3. Sept 24 North American Avant-Gardes

Sixties Mythopoeic Cinema

- a) *Flaming Creatures*, Jack Smith, U.S.A., 1962-3, 45 min.
- b) *Notebook*, Marie Menken, U.S.A., 1962, 10 min.
- c) *Free Fall*, Arthur Lipsett, Canada, 1964, 9 min.
- d) *Pas de deux*, Norman McLaren, Canada, 1968, 13 min.
- e) *Loving*, Stan Brakhage, U.S.A., 1956, 6 min.

Assigned Readings: a) Paul S. Arthur, "1959-1963", from *American Federation of the Arts, A History of the American Avant-Garde Cinema* (New York: A.F.A., 1976), 99-107.

b) David Ehrenstein, *Film: The Front Line 1984* (Denver: Arden, 1984), 20-31.

4. Oct 1 Contemporary Documentary

- a) *Golden Gloves*, Gilles Groulx (NFB), Quebec, 1961, 28 min., b.w., 16mm, orig. French version.
Note: if you have difficulty following French dialogue, you should screen the English version of this film (same title) at the NFB Cinerobothèque prior to the class.

- b) *High School*, Frederic Wiseman, U.S.A., 1968, 75 min.

Assigned Readings: a) Ira Halberstadt, "An Interview with Fred Wiseman," in R.M. Barsam, ed., *Nonfiction Film Theory and Criticism* (New York: Dutton, 1976), 296-309.

b) David Clandfield, "From the Picturesque to the Familiar: Films of the French Unit at the NFB (1958-1964)," in Seth Feldman, ed., *Take Two: a Tribute to Film in Canada* (Toronto: Irwin, 1984), 112-124.

5. Oct 8 Contemporary Genres: Melodrama in Hollywood & Elsewhere

Alice Doesn't Live Here Anymore, Martin Scorsese, U.S.A., 1974, 113 min.

Assigned Readings: a) Fred Kaplan, "Alice Doesn't Live Here Anymore," *Cinéaste*, VII-1 (Fall 1975), 32-34.

b) Henri Béhar, "Alice n'est plus ici," *Image et son/revue de cinéma*, No. 298 (sept 1975), 90-91.

c) Janet Maslin, "Hollywood Heroines Under the Influence: Alice Still Lives Here," in K. Kay and G. Peary, eds., *Women and the Cinema: A Critical Anthology* (New York: Dutton, 1977), 44-49.

d) Marjorie Rosen, "New Hollywood: Martin Scorsese Interview," *Film Comment*, March-April 1975, 42-46.

Contemporary Documentary

6. Oct 15 *In the Year of the Pig*, Emile de Antonio, U.S.A., 1969, 101 min.

Assigned Reading: Thomas Waugh, "Beyond Vérité: *Emile De Antonio and the New Documentary of the Seventies*," in Bill Nichols, ed., *Movies and Methods II* (Berkeley: University of California Press, 1985), 233-257.

7. Oct 22 *Women's Documentary of the Seventies*

a) *Would I Ever Like to Work*, Kathleen Shannon, Studio D, Canada, 1974, 9 min.

b) *Journal inachevé*, Marilu Mallet, Canada, 1978, 48 min.

c) *Patricia's Moving Picture*, Bonnie Sherr Klein, Studio D, 1978, 26 min.

Assigned Reading: Julia Lesage, "Feminist Documentary: Aesthetics and Politics," in Thomas Waugh, ed., "*Show Us Life*": *Towards a History and Aesthetics of the Committed Documentary* (Metuchen, N.J.: Scarecrow Press, 1984), 223-251).

New European Narratives: Brecht, Theatre and Beyond

8. Oct 29 *If...*, Lindsay Anderson, U.K., 1968, 111 min.

Assigned Reading: Allison Graham, "*If...: Exploding the 'Protocol of Ancient Fatuity'*," in *Lindsay Anderson* (Boston: Twayne, 1981), 93-122.

9. Nov 5 *Teorema*, Pier Paolo Pasolini, Italy, 1968, 83 min.

Assigned Readings: a) Noel Purdon, "Pasolini: The Film of Alienation," in P. Willemen, ed., *Pier Paolo Pasolini* (London: BFI, 1977), 43-68.
b) Richard Dyer, "Pasolini and Homosexuality," in P. Willemen, ed., *Pier Paolo Pasolini* (London: BFI, 1977), 57-63.

10. Nov 12 *Mourir à tue-tête*, Anne-Claire Poirier, 1979, 96 min., Eng. s-t.

Assigned Readings: a) D. Georgakas and W. Starr, "*The Primal Fear (Mourir à tue-tête): An Interview with Anne-Claire Poirier*," with review by Elizabeth Hess, *Cinéaste*, X-3, 20-24, 49.
b) Francine Prévost, "Anne-Claire Poirier," manuscript, permission of the author, 21 pages.

11. Nov 19 *India Song*, Marguerite Duras, France, 1975, orig. Fr. version, 119 min.

Note: there is only a small amount of dialogue in the film but if you have trouble understanding spoken French, the readings below will enable you to follow the film without difficulty.

Assigned Readings: a) Marguerite Duras, *India Song* (New York: Grove Press, 1976), Parts IV and V: 122-134, 137-143, 145-146.
b) Marguerite Duras, *Duras by Duras* (San Francisco: City Light, 1987), 9-16.
c) Judith McNally, "India Song: An Interview with Marguerite Duras," *Filmmaker's Newsletter*, Vol. 9, No. 3 (Jan. 1976), 18-21.
d) Marie-Claire Ropars-Wuilleumier, "The Disembodied Voice (*India Song*)," *Yale French Studies*, No. 60, 1980, 241-268.

12. Nov 26 *Ludwig: Requiem for a Virgin King*, Hans-Jurgen Syberberg, West Germany, 1972, 139 min., German with French subtitles.

Assigned Readings:

a) Eric L. Santner, "Allegories of Grieving: The Films of Hans Jurgen Syberberg," in *Stranded Objects: Mourning, Memory, and Film in Postwar Germany* (Ithaca: Cornell University Press, 1990), 103-118.
b) Peter Brunette, "Ludwig: Requiem for a Virgin King," *Film Quarterly* XXXIV-3 (Spring 1981), 58-61.
c) Roswitha Mueller, "Brecht the Realist and New German Cinema," *Framework* 25 (1984), 42-51.

13. Dec 3 *Distant Voices Still Lives*, Terence Davies, U.K., 1988, 85 min

Assigned Readings: a) Harlan Kennedy, "Familiar Haunts: Terence Davies' *Distant Voices, Still Lives* (Interview)," *Film Comment*, Sept-Oct. 1988, 13-18.
b) Tony Williams, "The Masochistic Fix: Gender Oppression in the Films of Terence Davies," in Lester Friedman, ed., *Fires Were Started: British Cinema and Thatcherism* (Minneapolis: University of Minnesota Press, 1993), 237-254.

———WINTER BREAK———

Third (World) Cinema(s): Postcolonial Narratives

14. Jan 7 *Yawar Mallku (Blood of the Condor)*, Jorge Sanjines, Bolivia, 1969, 75 min.

Assigned Readings: a) Jorge Sanjines, "Bolivia", *Framework*(U.K.) No. 10 (Spring 1979), 31-33.
b) Alfonso Gumucio Dagron, "The Cinema of Jorge Sanjines," in John Downing, ed., *Film and Politics in the Third World* (New York: Autonomedia, 1987), 247-255.

15. Jan 14 *La Ultima Cena (Last Supper)*, Tomas Gutierrez Alea, Cuba, 1979, 110 min.

Assigned Readings: a) Michael Chanan, *The Cuban Image: Cinema and Cultural Politics in Cuba* (London: BFI, 1985), 251-274.

b) John Downing, "Four Films of Tomás Gutiérrez Alea," (excerpt), in Downing, ed., *Film and Politics in the Third World* (New York: Autonomedia, 1987), 288-295.

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16. Jan 21 *Camila*, Maria Luisa Bemberg, Argentina, 1985, Fr. s-t, 108 min.

Note: if you cannot read French subtitles, the following reading includes a useful plot synopsis.

Assigned Reading: David William Foster, "Camila: Beauty and Bestiality," *Contemporary Argentine Cinema* (Columbia/London: University of Missouri Press, 1992), 14-26.

Contemporary Genres: Melodrama in Hollywood & Elsewhere

17. Jan 28 *Coming Home*, Hal Ashby, U.S.A., 1978, 127 min.

Assigned Reading: a) David Ehrenstein, "Melodrama and the New Woman," *Film Comment*, Sept-Oct 1978, 59-62.

b) Richard Combs, "Coming Home," *Sight and Sound*, Summer 1978, 191-192.

c) Viveca Gretton and Tom Orman, "Regarding Men: Disease and Affliction in Contemporary Male Melodrama," *Cineaction!*, No. 26/27, 114-119.

18. Feb 4 *Empire of Passion*, Nagisa Oshima, Japan, 1976, 105 min.

Assigned Readings: a) Serge Daney et Jean Narboni, "L'Empire de la Passion: Entretien avec Oshima Nagisa," *Cahiers du cinéma* (Paris), no. 292 (sept. 1978), 44-51.

b) Mitsuhiro Yashimoto, "Melodrama, Postmodernism and Japanese Cinema," in Wimal Dissayanake, ed., *Melodrama and Asian Cinema* (Cambridge University Press, 1993), 101-126.

-----STUDY WEEK-----

19. Feb 11 *The Marriage of Maria Braun*, Rainer Werner Fassbinder, West Germany, 1978, 120 min.

Assigned Readings: a) Rainer Werner Fassbinder, "Six Films by Douglas Sirk," in L. Mulvey and Jon Halliday, eds., *Douglas Sirk* (Edinburgh Film Festival in association with the National Film Theatre, 1972), 95-108.

b) Howard Feinstein, "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle," *Cinema Journal*, Vol. 23, No. 1 (Fall 1983), 44-56.

20. Feb 25 *Loyalties*, Anne Wheeler, Canada, 1986, 97 min., 35 mm

Assigned Readings: a) Brenda Longfellow, "The Melodramatic Imagination in Quebec and Canadian Women's Feature Films," *Cineaction!*, No. 28, 48-56.

b) Robin Wood, "Towards a Canadian (Inter)National Cinema (Part 2: *Loyalties* and *Life Classes*)," *Cineaction!*, Summer 1989, 23-29.

North American Avant-Gardes

21. March 4 *Seventies Structural Cinema*

a) *Handtinting*, Joyce Wieland, Canada/U.S.A., 1967, 6 min.

b) *Hapax Legomena (Nostalgia)*, Hollis Frampton, U.S.A., 1971, 36 min.

c) *Fracture*, David Rimmer, Canada, 1973, 10 min.

d) *Gently Down the Stream*, Su Friedrich, U.S.A., 1981, 14 min.

Assigned Readings: a) P. Adams Sitney, "Structural Film," in Sitney, ed., *Visionary Film* Second Edition (New York and Toronto: Oxford, 1979), 369-397.

b) Kass Banning, "Textual Excess in Joyce Wieland's *Handtinting*," *Cineaction!* (Toronto), Spring 1986, 12-14.

c) Al Razutis, "David Rimmer: A Critical Analysis," in Seth Feldman, ed., *Take Two: A Tribute to Film in Canada* (Toronto: Irwin, 275-286).

Synthesis: Five Current Directions

22. March 11 *Eighties Hybrids and Talkies*

a) *Our Marilyn*, Brenda Longfellow, Canada, 1987, 27 min.

b) *Looking for Langston*, Isaac Julien, U.K., 1988, 45 min.

Assigned Readings: a) José Arroyo, "The Films of Isaac Julien: Look Back and Talk Black," *Jump Cut* No. 36 (1991), 98-107, 10.

b) Brenda Longfellow, "Postmodernism and the Discourse of the Body," *Canadian Journal of Political and Social Theory*, Vol. 14, Nos. 1-3 (1990), 179-189.

23. March 18 *Au chic resto pop*, Tahani Rached, Canada, 1990, 85 min., orig French version.

Assigned Readings: a) Bill Nichols, "'Getting to Know You...': Knowledge, Power, and the Body," in Michael Renov, ed., *Theorizing Documentary* (New York/London: Routledge, 1993), 174-192.

b) Thomas Waugh, "'Learning to Play Oneself': Notes on Performance in Documentary," in Carole Zucker, ed., *Making Visible the Invisible: An Anthology of Original Essays on Film Acting* (Metuchen, N.J.: Scarecrow Press, 1990), 64-91.

c) Louise Carriere, "Une culture cinématographique depoussieree," *Cinebulles*, Vol. 10 No. 2 (Dec 1990 - fev 1991), 40-41.

24. March 25 *Women on the Verge of a Nervous Breakdown*, Pedro Almodovar, Spain, 1988, 89 min.

Assigned Reading: Kathleen M. Vernon, "Melodrama Against Itself: Pedro Almodóvar's *What Have I Done to Deserve This?*", *Film Quarterly*, Vol. 46, No. 3 (Spring 1993), 28-40.

25. April 1 *Guelwaar*, Ousmane Sembene, Sénégal, 1992, 105 min.

Assigned Readings: a) Nouredine Ghali, "An Interview with Sembene Ousmane," in John Downing, ed., *Film and Politics in the Third World* (New York: Autonomedia, 1987), 41-54.

b) Michael Atkinson, "Ousmane Sembene: 'We are no longer in the era of prophets'," *Film Comment*, July-August 1993, 63-69.

26. April 8 *Edward II* Derek Jarman, U.K., 1992, 91 min.

Assigned Readings: a) Roy Grundman, "History and the Gay Viewfinder," *Cineaste*, XVIII-4 (1991), 24-27.

b) Chris Lippard and Guy Johnson, "Private Practice, Public Health: The Politics of Sickness and the Films of Derek Jarman," in Lester Friedman, ed., *Fires Were Started: British Cinema and Thatcherism* (Minneapolis: University of Minnesota Press, 1993), 278-294.

c) Michael Bronski, "Raging Correctly: *Edward II*," *Gay Community News*, April 19-May 8, 1992, 2 pages.

COURSE REQUIREMENTS

There are four written or oral course requirements:

- 1) an oral exam,
- 2) a written exam,
- 3) an oral seminar/journal assignment (choose one of the two), and
- 4) a termpaper.

There is also an attendance/participation requirement. The requirements should be staggered as much as possible according to your individual needs.

****** NOTE:** In order to receive a passing grade in this course, students must complete all assignments. Failure to complete any requirement of the course will automatically result in course failure.********

1. Oral Examination

Scheduled between Oct. 15 and Oct 29, the oral exam will be based on the screenings, the keynote readings and the in-class discussions of the introductory section of the course (the first five weeks). You will be asked two five-minute "essay questions" each pertaining to one of the five course themes. A list of questions from which the exam questions will be selected will be distributed after class on Oct. 7. In the exam session itself, you will be able to select one question while the instructor will select the other. You may also veto one of the five themes.

The grade will be based on your delivery and organization as well as your ability to present cogent, thoughtful and knowledgeable responses to the issues raised by the course. You may speak in either English or French.

To schedule your individual exam, use the sign-up sheet available in class on October 7 and 15. This appointment will occur between Oct. 15 and Oct 29, inclusive. You may bring three note-cards (one sided) into the examination with you.

The oral exam is worth 20% of your final grade.

2. Termpaper

One termpaper of approximately 2500 - 3000 words is to be submitted on or before March 10 (submitted to the instructor personally or left beneath his office door by 18:00h on that day). Your paper may be written on any topic of your choice approved by the instructor. Suggested topics are attached for each part of the course, but you are encouraged to develop your own topic if you prefer. The paper should be based at least in part on detailed analysis of one or more of the films shown in class and, in addition, may also cover a film(s) shown outside of class. In other words, the paper must relate at least in part to film(s) on the course.

Your one-page topic proposal must be submitted (typed) to the instructor on or before Feb. 11, 1994. This brief proposal must include the termpaper topic,

the titles of the film(s) to be discussed, the titles of any books or articles to be used if any, and a brief synopsis of the question(s) you would like to answer in the paper or an outline of the paper's organization.

The purpose of the term paper is to give you a chance to formulate systematically your own concrete, personal response to the material in the course. This response will ideally reflect your understanding of the required reading, and will also reflect further research on your part (beyond that presented in the course). This research could include further reading and/or detailed textual analysis.

Any citation or paraphrase from secondary sources must be acknowledged in footnotes, and a list of sources consulted must be attached to your paper. Plagiarism is a serious offense: University regulations concerning plagiarism may be found on p. 57 of the University Calendar.

Papers may be submitted in English or French. Please type all work; always double-space; one side only. Also, always keep a copy of all written work; the Department is not responsible for lost work.

The term paper is worth 30% of your final grade.

3. Written Exam

The written exam comes at the end of the course and will be based on screenings, the readings and the in-class discussions of the entire course. You will answer two essay questions, one of which must pertain to a course theme not covered by your term paper or open project.

The three-hour examination will be scheduled during the normal university examination period of April 1997. A list of several questions will be distributed on April 8, from which the final selection will be made. No notes or books will be allowed in the examination room.

The written exam is worth 30% of your final grade.

4. Open Project: Journal Assignment or In-Class Oral Seminar

For the fourth requirement more independent research and initiative is expected. You may choose either a journal assignment (to be done over the course of the year) or an in-class oral seminar presentation. If you opt for the latter choice you must specify this prior to Nov. 7. After this date all students who have not indicated their preference of assignment will be understood to have opted for the journal assignment.

Alternative research projects are possible for this requirement: consult the instructor if you have an idea.

The details of the journal and seminar choices are as follows;

a) Journal assignment

For this assignment you will attend four film screenings or events outside of classes (films shown in other film courses are **not eligible for selection!**). Write a journal entry on each. Each single journal entry will be 2-3 pages in length (for an overall 8-12 page total). Films screened at the OCA are eligible for this assignment, as is any film shown during a presentation by a visiting artist in Montreal. Festival programmes, e.g. from "Silence Elles Tournent" (Oct 4-13), "Image & Nation" (Nov. 14-24) and "Les Rendez-vous du Cinema quebecois" (February 1997), are also eligible.

The idea behind the assignment is twofold. First, it is to widen your interaction with important films of the contemporary period (films produced prior to 1959 are **not eligible for this assignment**). Second, this assignment will allow you to improve your critical skills and receive timely feedback on your understanding of the course material. Grading a personal journal is always difficult, but the best grades normally are assigned to journals that reflect the course material in the body of your criticism, by comparison, contrast or expansion, and that show a high degree of internal coherence and personal commitment.

Journals will be handed in in two instalments. The first journal instalment (two entries) is due Nov. 22, and the second is due April 1. Each journal instalment is worth 10%.

b) Oral Seminar

The purpose of the oral seminar is to provide the class as a whole with a range of background material relevant to the course, going beyond the scope of the required reading. The most important aspect of this assignment is that your research be useful to your classmates in their understanding of the course content. This is not an oral term paper: what is required is **not** a personal critical response, evaluative or interpretive, to a director or a film, but rather a presentation of factual or visual material not readily available to other members of the class. You are strongly encouraged to use audio-visual aids in your presentation, e.g. slides, video, tapes, et cetera. Seminars should not be read; they should be spoken from notes so as to be alive, interesting, and comprehensible.

Any topic relevant to the course may be chosen in consultation with the instructor, provided it is scheduled well in advance. No seminar may be presented without at least two prior consultations with the instructor.

A list of suggested topics and dates of presentation is attached, but feel free to suggest your own topic if you have a particular interest. Only one seminar will be given on any particular topic in order to avoid duplication: first come, first serve. Only one seminar will be allowed per class for reasons of time.

Seminars should generally last about 10 minutes. Under no circumstances can a seminar exceed 15 minutes (time yourself beforehand: **you will be cut off at fifteen minutes**). Seminars may be given in English or French.

A final bibliography and brief outline must be submitted to the instructor on the day of presentation: **you may not proceed without fulfilling this requirement.** Late seminars cannot be presented as they disrupt the course; last-minute cancellations of seminars are grossly inconsiderate and will automatically result in a mark of zero for this requirement (save cases of documented illness).

The Journal or seminar assignment is worth 20% of your final grade.

5. Participation/Attendance

Because the course syllabus includes screenings and discussions that cannot be "caught up on" when a class meeting is missed, your grade may be inflected by the instructor's estimation of your participation in, and attendance of the course. Please sign the attendance log at the end of each class. Unwarranted absenteeism (i.e. more than 5 class meetings missed during the 26 week course) will result in automatic course failure. Furthermore, chronic late-coming is disruptive to the class and will not be tolerated. Offenders will be noted and graded appropriately.

Late Assignments

Class assignments are spaced throughout the course in order that you will be able to fit them into your own schedule, and to offer you time to absorb and reflect upon course material. No late work will be accepted except on documented medical or compassionate grounds.

Students are reminded that extensions and incompletes are **not** automatic. The instructor is under no obligation to accept late work and will not do so unless he has agreed to do so in advance. Assignments handed in late will be accorded the standard department penalty (one-third of a grade per week).

Summary of Important Dates

Summary of Grading Proportions

Oct 7: oral exam questions distributed	
Oct 7 & 15: signup for oral exam	
Oct 15 to 29: oral exams	20%
Nov. 7: last date to select oral seminar	20%
Nov. 22: hand in first journal instalment	10%
Feb. 11: hand in term paper proposal	
March 10: hand in term paper	30%
April 1: hand in second journal instalment	10%
April 8: final exam questions distributed	
April 16-May 6: written final exam	30%

SUGGESTED TERMPAPER TOPICS ((OPTIONAL))

Part I Contemporary Documentary

1. The Problem of Objectivity. (*High School* vs *Patricia's Moving Picture*)
2. Different Approaches to Political Discourse in two films.
3. A Comparison of the use of Montage (or of Direct Address or of interviews or of "non-realistic sound editing" or of music or of humour or of performance) in two films.
4. Brechtian Strategies in the Documentary (Groulx and/or de Antonio and/or Mallet etc.)
5. Narrative Form in Documentary: To What Degree are *Journal inachevé* and *High School* Stories?
6. Direct Cinema as a Medium of Personal Expression.
7. Direct Cinema as a Medium of Social Criticism.
8. Documentary as Catharsis: How Filmmakers Engineer Emotional Identification and Release.
9. Documentary Ethics: Should the Camera Participate or Just Observe? When does the camera exploit?
10. De Antonio: How Can Films of Persuasion Really be Democratic? (or Klein)
11. Styles and Ideology: Implications of shot range (or editing practices or camera movement or lens choices (zooms, etc)) for political meaning.
12. Sound-Image Structures (in any film): Illusionism? Rhetoric? Counterpoint? Contradictions? Collage?
13. How and Why Fictional Techniques are Used in Documentary, e.g. Suspense, Characters, Narrative Structures such as Dénouement, Emotional Identification, Fictive Editing or Texture, etc.
14. Problems with the Interview as a Documentary Technique. Ethics? Aesthetics? Politics?
15. Postmodern Aesthetics (or Postmodern historiography) in Documentary (Mallet?).

Part II Third World Cinema(s): Postcolonial Narratives

1. *Camila*: Women's Perspective?
2. Third World Cinema: Mirror or Weapon?
3. Differing Perspectives of Indigenous Culture: Alea vs Sanjines or vs Ray, etc.
4. *Yawar Mallku* vs *La última cena*: Differing Visions of Political Struggle (or of History or of Religion).
5. Is there such a thing as a Third World Cinema? How is a Third World aesthetic different from a First World aesthetic? Is there a transcultural sense of cinematic time and space in the Third World?
6. Narrative Rhythm in Sanjines or Ray (What is Sanjines' distinctive feeling of time and space?).
7. The Economics (or Technology) of Third World Filmmaking: Some Case Studies.
8. Style and Ideology: implications of shot range decisions (or editing or camera movement or sound decisions) for any film in this section.

9. Theory and Practice: How Alea (or Sanjines or Ray) applies his ideas to his filmmaking practice.
10. Racism: Problems in its Cinematic Depiction.
11. Neo-Realism as an Influence on (or Antecedent of) Third World Cinema (compare Ray or Sanjines to Rossellini or de Sica).
13. The Clash of Country and City as an Essential Third World Theme.
14. Literacy, Oral Culture and the Cinema in the Developing World.

Part III North American Avant-Gardes

1. Parallels between Avant-Garde Filmmaking and Contemporary Trends in Music (or Literature or Theatre).
2. Textual (or "shot-by-shot") Analysis of (any film in this section). (Descriptive data must always be accompanied by analytic conclusions).
3. A Sociological Perspective of Avant-Garde Filmmaking (by whom, for whom, who pays, etc.).
4. Influences of the Avant-Garde on Commercial Trends.
5. Comedy (or Eroticism) in the Avant-Garde.
6. How We Read a Structural Film.
7. Different Uses of Sound in Structural Filmmaking, (or of the Voice in the "New Talkies".)
8. Political Strategies within the Avant-Garde (or vice-versa).
9. Filmmaking as Diary (or as Psychotherapy) (you may include Mallet).
10. U.S. vs Canada: Differences in the Avant-Garde Film Scene.
11. Voice and Narration in Frampton and Mallet.
12. Theory and Practice: comparing a filmmaker's theory to his/her filmmaking (Smith, Frampton).
13. Landscape as a structure in Canadian avant-garde.
14. The Avant-garde as a nationalist project (in Canada, U.K., etc.)

Part IV New European Narratives: Brecht, Theatre and Beyond

1. The Filmmaker as Historian: Davies and/or Syberberg.
2. The Sexual Politics of Poirier, Pasolini, Duras, Anderson etc.
3. Strategies in Depicting Violence: *Les Carabiniers* and *Mourir à tue-tête* or *If....*
4. Landscape as Metaphor: Godard and/or Pasolini, Poirier, Duras, etc.
5. The Family under Cinematic Scrutiny in Davies, Pasolini and/or Poirier, etc.
6. Differing Strategies in the Use of Collage or Pastiche in Film: Godard and/or Poirier, Pasolini, Syberberg, etc.
7. New Uses of Narrative (in any film(s) on the course).
8. Filmmaker as Social Critic: (compare any two films).
9. Comedy and Alienation: Anderson and/or Godard, etc.
10. Alienation as Politics or Aesthetics (any film(s) on the course).
11. Brechtian Influence (in any films on the course): How can theatrical techniques be transferred to the cinema? (or literary techniques as in Duras)
12. Eisenstein's Montage Theory (as applied to any films on the course, e.g. "Intellectual Montage" in Godard or Poirier or Syberberg).
13. Music as Structure: Pasolini, Davies, Anderson, etc.
14. Codes of Representation of Women (in any two films).
15. A shot-by-shot analysis of an relevant film segment (descriptive data

must always be accompanied by analytic conclusions).

16. Comparison of Pasolini's and Godard's use of the painterly "quotation".
17. The Erotic in Pasolini and Duras.
18. Uses of Popular Culture and Folklore in Davies and Sanjines.
19. Gay Male Discourses of Desire and the Body: Pasolini and Anderson (you may also include Jarman, based on advance viewing of *Edward II* on video).

Part V: Contemporary Genres: Melodrama in Hollywood and Elsewhere

1. The family under scrutiny in any two films.
2. Postmodern aesthetics and melodrama: Fassbinder and/or Scorsese and/or Oshima.
3. Melodrama and the analysis of history: Fassbinder and/or Ashby.
4. Reception: a case study of audience dynamics for any film.
5. Music and melodrama: any two films.
6. The Happy Ending: problems in dramatic construction in Scorsese, Wheeler, Fassbinder, etc.
7. Oshima's use of the supernatural in melodrama.
8. Melodrama and violence: any two films.
9. Colour and style in melodrama: Oshima, Fassbinder.
10. Acting styles in any two melodramas.
11. Melodrama and national identity: Ashby and/or Wheeler and/or Fassbinder.

SUGGESTED TOPICS FOR ORAL SEMINARS (optional)

Introduction to Five Themes:

Sept 17: Ray

- a) Ray's career: a critical overview.
- b) Neo-realism as source and antecedent of Ray's work.
- c) the Indian/Bengali cultural/political context of Ray's work
- d) Hindi commercial cinema: the relevant backdrop to Ray's work.

Sept 24: Sixties/Mythopoeic

- a) Analogies with trends in post-war painting (or music).
- b) A sociological survey: who are the filmmakers of a given period (e.g. educational, cultural, and economic variables)?

Oct 1: Groulx/Wiseman

- a) The documentaries of the "equipe francaise" and Candid Eye as a backdrop to *Golden Gloves*
- b) American direct cinema precursors to Wiseman
- c) Critical response to Wiseman: a survey

Oct 8: Scorsese

- a) a survey of Scorsese's use of genre sources and his relationship to Hollywood.

Contemporary Documentary

General Topics: dates to be arranged.

- a) Recent technical innovations and their implications for documentary aesthetics, e.g. video, Super 8, computer applications, etc.
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Oct 15: De Antonio

- a) cultural context of the Vietnam War: the evolution of the Anti-War Movement and the New Left as a backdrop to *In the Year of the Pig*
- b) Recent trends in compilation documentary (e.g. *The Atomic Cafe*, *The Valour and the Horror*, etc.
- c) The Economics of Political or Independent Filmmaking in the U.S. in the 1960s and 1970s.

Oct 22: Studio D/Mallet

- a) The Economics of Canadian Independent (or NFB) Documentary.
- b) Studio D: History, Organization, and Films
- c) A survey of feminist or autobiographical documentary forms

New European Narratives: Brecht

General Topics: dates to be arranged

- a) Brecht's work in the theatre: a survey of an aspect relevant to the course, e.g. intertitles, acting style.
- b) Anti-illusionist trends in modern painting, or theatre, or

- performance, etc.
- c) critical bio-filmography of a filmmaker

Oct 29: Anderson

- a) Anderson's background as a critic and/or documentarist
- b) "Angry young men": British realist cinema of the sixties as a backdrop to *If...*

Nov 5: Pasolini

- a) Pasolini as critic, poet, novelist: an introduction.
- b) European gay filmmakers in the late sixties: a survey as backdrop to *Teorema*
- c) May '68: the European political context of the late sixties as backdrop to *Teorema*

Nov 12: Poirier

- a) The Ideological Context of the Women's Movement (the debate about rape, violence, pornography, etc.)
- b) The NFB background: antecedents, Anglophone contemporaries, the "En tant que femmes" series, etc.

Nov 19: Duras

- a) Cinema and Literature: a survey of contemporary French "literary" cinema
- b) The cross-fertilization of feminist and experimental filmmaking in the seventies (e.g. a survey of filmmakers such as Mulvey, Rainer, Akerman, etc.).

Nov 26: Syberberg

- a) Production background to Syberberg's films (with reference to the milieu of the European avant-garde, or the West German political context)
- b) critical responses to Syberberg's career: a survey

Dec 3: Davies

- a) A survey of British Film Institute sponsored cinema of the 1980s and 90s (or) British cinema under Thatcher.
- b) the "experimental musical" in contemporary art cinema: a survey

Third (World) Cinema(s)

General Topics: dates to be arranged

- a) Aspects of African visual arts (relevant to the course).
- b) Aspects of Latin American (or Cuban or Andean) painting or music pertaining to the films on the course.
- c) Aspects of Latin American (or African, or Indian) literature pertaining to the course.
- d) Introduction to Frantz Fanon, his life and thought. (or *négritude* as cultural framework of 1960s and 70s African cinema).
- e) The Current Situation of African or Latin American Cinema (international co-productions, a particular case study).

Jan 7: Sanjines

- a) a survey of Sanjines' career
- b) Andean aboriginal culture and history as backdrop to the film

Jan 14: Gutierrez Alea

- a) a critical survey of Alea's career
- b) Cuban filmmaking in the 1970s: a survey
- c) some aspect of Cuban or Caribbean culture relevant to the film, e.g. music, or African-Caribbean religion, the history of slavery, etc.
- d) ICAIC and Revolutionary Cuban Cinema in Trouble?: an update

Jan 21: Bemberg

- a) Women's cinema in South America: a survey
- b) Politics and culture in Argentine cinema since 1983.

Contemporary Genres: Melodrama

General Topics: dates to be arranged

- a) New genres of the contemporary period
- b) Parallels and/or antecedents of film genres (melodrama, film noir, horror, etc.) in other media (e.g. novels, painting, comic strips, opera).
- c) How genre cycles grow: contemporary case histories (e.g. *Star Wars*, *The Exorcist*, *Saturday Night Fever*, *Rambo*, *Hallowe'en*, *The Sound of Music*, *Pretty Woman*, *Fatal Attraction*, Kung Fu films, Disaster Films, Blaxploitation, comic-strip spinoffs, body transmutation comedies, etc)
- d) The star as genre auteur: career analysis of Ellen Burstyn, Jane Fonda, Hanna Scygulla, etc.
- e) Melodrama at the box office in the 1970s and 1980s
- f) Feminist film criticism in the seventies and eighties as pertaining to the films.

Jan 28: Ashby

- a) The Hollywood Melodrama as social critique during the Carter era: a survey
- b) The star as genre auteur: Jane Fonda's career.

Feb 4: Oshima

- a) Japanese cultural and political context of the sixties and seventies
- b) the tradition of Japanese melodrama: an introduction

Feb 11: Fassbinder

- a) Economic bases of the New West German Cinema (industry, audience, financing, television, market).
- b) Genre patterns in the West German cinema of the seventies and eighties: an analytical survey
- c) a survey of Fassbinder's use of genre sources

Feb 25: Wheeler

- a) Genre patterns in English Canadian feature fiction since 1970.
- b) Women filmmakers and the Melodrama: an international survey.

North American Avant-Gardes

General Topics: dates to be arranged

- a) A critical survey of the career of one of the filmmakers.
 - b) Co-ops: a history of the movement
- March 4: Seventies: Structural Cinema
- a) The avant-garde in Canada (or the U.S.) (a survey of the filmmakers' institutional supports (museums, universities, granting bodies, periodicals), critical constituency, audience, and links with other fields).
- March 11: Eighties: Talkies/Hybrids
- a) Experimental cinema's interface with performance art or post-modernism, dance, photography, poetry, etc.
 - b) Feminist interventions in the avant-garde: a survey
 - c) Black cinema in Britain: a survey. (or ethnic diversity as a political challenge to the avant-garde.
 - d) multi-media or video as an aesthetic impact on avant-garde film.

Synthesis

- March 18: Rached
- a) Radical Filmmaking at the NFB since the late sixties (with reference to censorship).
 - b) The role of the NFB in the evolution of Quebec cinema.
 - c) A survey of the use of performance and song in current/recent (Canadian? North American? NFB?) documentary.
- March 25: Almodovar
- a) Genre patterns in the post-Franco Spanish cinema
 - b) Almodovar's use of genre sources: a survey
- April 1: Sembene
- a) an introduction to the history/society/culture of post-independence Francophone Africa (with particular emphasis on Sénégal).
 - b) an introduction to the social organization of traditional West African tribal society (with emphasis on the role of women).
 - c) Sembene's novels
- April 8: Jarman
- a) The Historical Costume Narrative: a survey of contemporary approaches (Greenaway, Fassbinder, Rohmer, Sally Potter, Bertolucci, etc.)
 - b) theatrical adaptation in nineties art cinema: a survey